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KUNKEL'S MUSICAL REVIEW

NOVEMBER, 1901

Vol. 24. No. 11.

Whole No. 287

32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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MOSZKOWSKI, MORITZ. Onward Darling.

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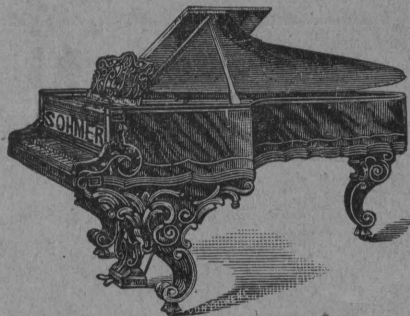
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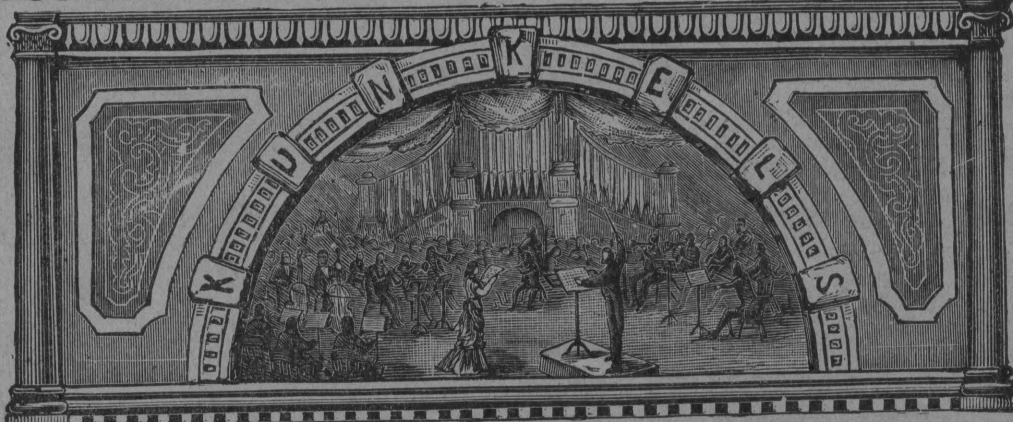
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KUNKEL BROTHERS, Publishers, ST. LOUIS, MO.

JAN KUBELIK, the young Bohemian violin-
ist, who is to play in this country this season,
was born in 1880. Stringed instruments are
a national institution in connection with the
dance or folk-song. He began his studies at
an early age, and when twelve years old was
admitted to the celebrated Prague Conserva-
tory. His principal teacher was Sevcik. He
made a great success in England the last
season.

THE noted baths at Salsomaggiore have
become quite popular with singers, owing to
the fact that Jean de Reszke sojourns there
when he desires a throat tonic. The place,
however, was not discovered by the great Po-
lish tenor, as it has been famous since Ta-
magnò sojourned there a few years ago. The
air in the inhalation rooms is impregnated
with brine, ozone and iodine, which are sup-
posed to make a singer's throat so strong that

indispositions become impossible. The "cure"
takes about three weeks, after which M. de
Reszke and his wife visited their Polish
home.

THE Moody-Manners Opera Company, of
London, offer a prize of \$1250, and ten per
cent of net profits made by the company, for
an original opera, the offer open to anyone.
M. Colonne, Sig. Mancinelli and Herr Pohse
will be the judges. Application may be made
to Mr. C. Manners, 44 Berwick Street, Oxford
Street, W., London.

GERMANS are credited with the idea of re-
lieving the tedium of ocean voyages by giving
theatrical and operatic performances on ship-
board, and on one of the German lines the
experiment is to be tried with French, Eng-
lish and German performers. The price of
seats has been fixed at six francs, which

Americans consider cheap. It is said engage-
ments have been made with several clever
players. The bill will have to be changed
nightly, as there will be practically the same
audience; but the steamship will make the
"runs," and the shortest season will be con-
sidered the most successful.

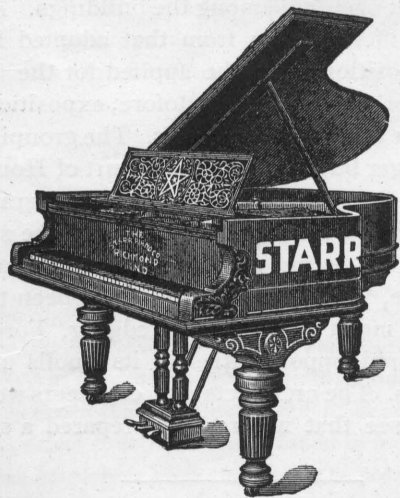
SIR ARTHUR SULLIVAN is to have a monu-
ment in St. Paul's Cathedral, in spite of the
objections from some of his friends, who knew
his feelings on this subject, and urged that the
money to be subscribed for this purpose should
be used to build an orphanage for the children
of musicians. Sir Arthur was much interested
in this project, and had intended during his
lifetime to start some movement looking to the
establishment of such an institution.

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MUSIC KUNKEL'S REVIEW

November, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 11

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THOMAS M. HYLAND, . . . EDITOR

NOVEMBER, 1901.

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"A WELSH RAREBIT."

A Welsh Rarebit," an opera, the book of which is by Hiram W. Hayes and the music by Charles Kunkel, was presented for the first time at the Imperial Theatre, by the "Wilbur Opera Co.," during the week beginning October 13.

Despite the apparent shortcomings, such as a meagre orchestra and a poorly and hurriedly rehearsed company, the opera scored a splendid success. Mr. Kunkel proved himself perfectly at home in his treatment of the opera, and has given it a musical setting fully meeting the high expectations of his musical brethren, and abounding in melodies that will make a hit wherever sung. Fertility of invention and truth to the spirit of the text characterize Mr. Kunkel's work. Among the captivating numbers that will find their way to the repertoires of concert singers were "Farewell to Erin," sung by Mr. Vaughn; "O Blest was Mother Eve," sung by Miss Nevin; "Welcome," sung by Miss Burnham; "Love is Timid," duet, sung by Miss Richardson and Mr. Carter; and "He's an Honest Son of Toil," trio, sung by Maurice Whish, Hattie Richardson and Della Niven. The "Song of the Katydids," sung by the three Gardner children, was a great success.

The theme of the story is the antiquity of the O'Brien family, which must be established so that Patrick, one of its scions, may marry Lady Kitty Bradford, member of the aristocracy of England. The opera opens with a prelude in which this is explained. The mother of Kitty agrees to the marriage if she is convinced that the O'Briens have been long enough on earth.

A hypnotist undertakes to perform the task, and he puts the Bradford family and all its retainers under a spell. Under the enchanter's direction, they are carried back to the time of

Cormac's reign over Limerick. The Welsh are about to capture Cormac and his castle and court. All his nobles except O'Brien, Patrick's ancestor, have deserted him. O'Brien denounces the plan to surrender to the Welshman. At this instant the King's cook appears and tells his majesty to send a "doped" Welsh rarebit to the besiegers. This is done; the besiegers eat, and soon fall into a heavy sleep. They are scalded to death while they slumber, and Cormac proclaims himself victor.

The cook who made the rarebit is given a dukedom, and all the scullery maids and scullions are elevated to the peerage. The nobles and ladies who deserted are reduced to scullions and scullery maids.

O'Brien, however, retains his patent.

Thus the antiquity of the family is established, and, incidentally, much fun is developed from the conduct of the servants as nobility and the nobility as servants.

The vision of the reign of Cormac closes with the queen departing for the kitchen to get the breakfast the nobles can't prepare, while the scullions and scullery maids clamor for their old jobs. The postlude shows that Kitty's family is satisfied with the demonstration, and agrees to her marriage to Patrick.

CHORAL SYMPHONY SOCIETY.

C The Choral Symphony announces ten concerts for the coming season, embracing four choral concerts, three symphony concerts, two artist concerts, and one popular concert. The first concert will take place Nov. 28th, and will present Verdi's Requiem, the soloists being Mrs. M. Hissem DeMoss, soprano, Miss Jessie Ringen, contralto, Mortimer Howard, tenor, and Whitney Tew, basso. Among the principals who will be heard during the season are Campanari, baritone, Marie Kunkel Zimmerman, soprano, Isabella Bouton, contralto, Ellison Van Hoose, tenor, Gwilym Miles, baritone, Fritz Kreisler, violinist, Julian Walker, basso, George Riddle, dramatic reader, Jean Gerardy, 'cellist, and Augusta Cottlow.

A RICH citizen of Moscow, named Morozof, has given to that city one million rubles for the construction of a great theatre, where the admissions must be so nominal that the poorest classes may attend the performances.

THE WORLD'S FAIR SITE.

T Forest Park contains nearly 1400 acres of land. The western half of it, with as much contiguous land as may be necessary, will constitute the site of the Fair. The reasons which led to the selection were so conclusive that Directors, Commissioners and the public, with striking unanimity, approved the choice. The portion of the park to be used is a little larger than the entire site occupied at Chicago. But the plans at St. Louis contemplate the use of enough surrounding territory to make about 1,000 acres, nearly in the form of a square.

Every street car line in the city carries passengers to Forest Park for a single fare. When the Executive Committee called for information on transportation facilities, it was found that over 100,000 people could be delivered and taken from the site in an hour.

Steam railroads from the West and South, with one or two exceptions, will reach the site by short spurs.

Just west of the park the new buildings of Washington University are nearing completion, forming a great institution for higher education. In natural association with the University, will be the permanent buildings erected for the World's Fair.

Forest Park site is well wooded. It is diversified in altitude, ranging from 75 to 100 feet above the river level.

The architects and landscape engineers propose to preserve, as far as possible, the natural beauties of the site. Elevations will be utilized for architectural effect. The groves will be left standing among the buildings. An entirely different plan from that adopted for other expositions is to be applied for the St. Louis World's Fair. Heretofore, expositions have been laid out upon levels. The grouping of the larger buildings about a Court of Honor has been the prevailing conception of grand effects. At St. Louis, the diversity of the site permitted an entirely different arrangement. Elsewhere, World's Fair sites have been the results of much grading and dredging. Forest Park offered opportunities in its knolls and elevations. The architects and engineers were quick to see that nature had prepared a site for them.

THE Conservatory of Dresden, during the last school-year, had 1286 pupils, 46 coming from the United States. There were eight female to every five male pupils.

IN the death of Kate G. Broaddus, which occurred on the 20th ult. at the St. Louis Mulanphy Hospital, St. Louis loses one of its most brilliant vocal lights. Mrs. Broaddus was esteemed as well for her admirable qualities of heart and mind as for her high attainments as a vocal teacher, and the heartfelt sorrow of a host of friends proves how much she was beloved. Mrs. Broaddus was a sister of Miss Mahan, the well-known organist and teacher.

THE Henneman Ladies' Quartette proved one of the delightful attractions of the St. Louis Exposition, and won deserved praise for its splendid work.

MME. SEMBRICH will start on the provincial trip of the Grau Opera Co., and will sing the part of *Elsa* in "Lohengrin" and *Marguerite* in "Faust" in Canada and other places. She is also studying the part of *Ulana* in Mr. Paderewski's opera of "Manru," which she heard in Dresden. She thinks it a work replete with interest, and consented to undertake the role of the heroine at the solicitation of Mr. Paderewski and Mr. Grau. Mme. Sembrich confirmed the report that the composer will come to New York to witness the production of his opera and take a hand in its musical preparation.

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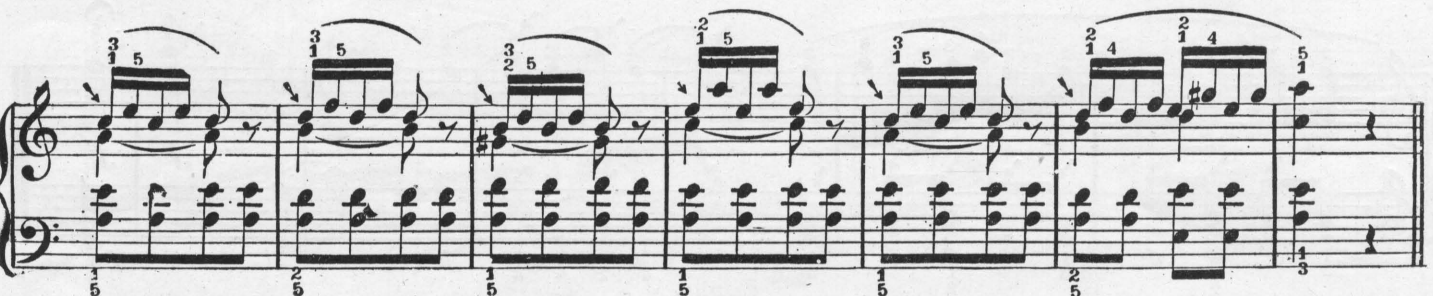
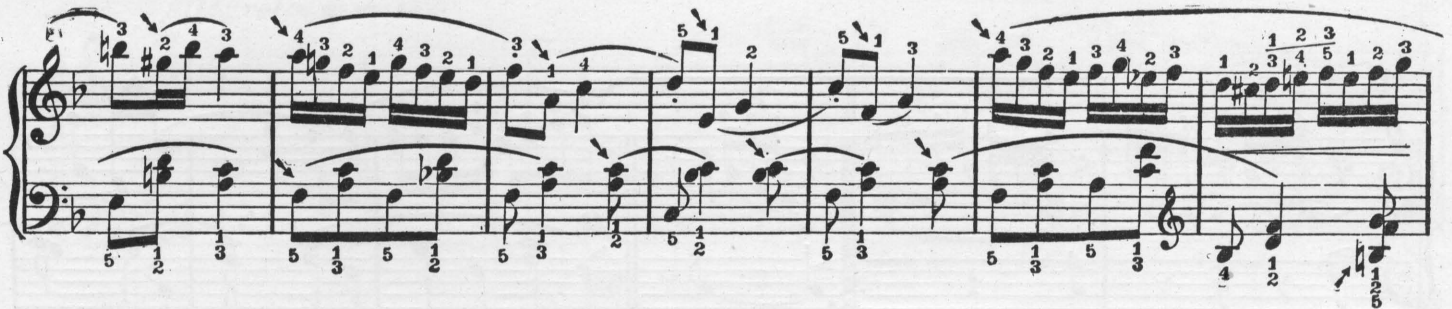
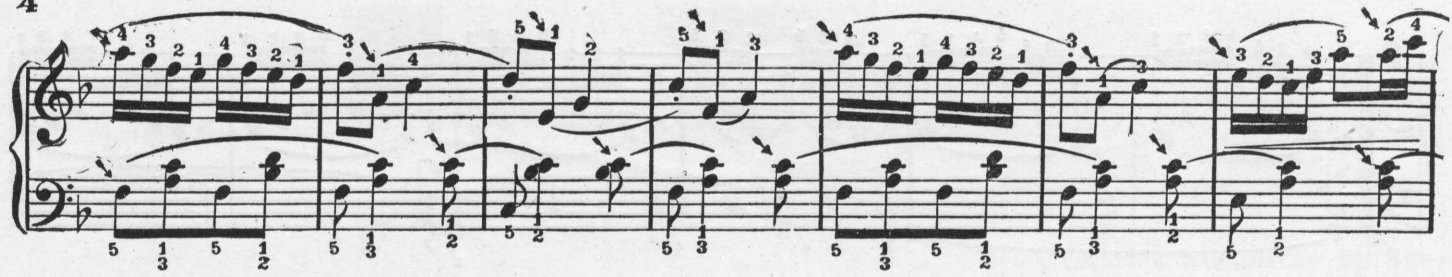
This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system continues the melody in the treble staff and adds a bass line. The third system features a more complex treble staff with many beamed eighth notes and a bass staff with a simple line. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a simple line. The fifth system concludes the piece with a treble staff containing a series of eighth notes and a bass staff with a simple line. The page is numbered 878-3 in the bottom right corner.

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878-3

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878 - 3





Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 31.

Allegretto ♩ - 132.

sf *p* *pp* *ppp*

simili. *simili.* *simili.*

Ped. *Ped.* *Ped.* *Ped.*

655-7 *Ped.*

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4

Con eleganza.

First system of musical notation for 'Con eleganza.' The treble staff features a melodic line with various fingerings (1-5) and a dynamic marking of *p*. The bass staff provides harmonic support with chords and single notes. Pedal markings are indicated below the staff.

p

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Second system of musical notation for 'Con eleganza.' The treble staff continues the melodic line, including a *cres.* (crescendo) marking. The bass staff continues with harmonic accompaniment. Pedal markings are indicated below the staff.

cres.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. *

Third system of musical notation, beginning with the tempo change *Giocoso.* The treble staff features more active melodic patterns with fingerings. The bass staff continues with harmonic accompaniment. Pedal markings are indicated below the staff.

Giocoso.

p

Ped. 1/2 Ped. * Ped. * Ped. Ped. * Ped. Ped. Ped.

Fourth system of musical notation. The treble staff continues with melodic patterns and fingerings. The bass staff continues with harmonic accompaniment. Pedal markings are indicated below the staff.

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. * Ped.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling. The first measure starts with a piano (*p*) dynamic. Pedaling instructions are marked below the staff: *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, and ** Ped.*

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling. Pedaling instructions are marked below the staff: ** Ped.*, *Ped.*, ** Ped.*, ** Ped.*, and ** Ped. Ped.*

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling. A crescendo (*cres.*) marking is present in measure 10. Pedaling instructions are marked below the staff: *Ped.*, ** Ped.*, ** Ped. * Ped.*, and *Ped. **

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling. The section is marked *cantabile*. Pedaling instructions are marked below the staff: ** Ped.*, ** Ped. * Ped.*, ** Ped.*, ** Ped.*, ** Ped. * Ped.*, and ** Ped. * Ped. **

dolce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. * Ped. * Ped. *

655 = 7

8 *Giocoso.*

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. * Ped.

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped.

Ped. * Ped. Ped. * Ped. Ped. * Ped. * Ped.

Ped.

Ped.

9

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (7, 7). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings: *Ped.*, ** Ped. Ped.*, ** Ped.*, ** Ped.*

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (7, 7). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings: ** Ped. Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (7, 7). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped. Ped.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, 5, 3, 4, 2, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1). Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 4, 5, 4, 4, 3, 5, 4, 5, 4, 4, 3, 5, 4, 5, 4, 4, 3, 8). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

655 - 7

MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath.

Moderato. - 144.

Moderato. $\text{♩} = 112$.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit.

a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Con anima.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

1447 - 5

First system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Fingerings are indicated by numbers 1-5 above the notes. A measure rest is marked with '45' and a fermata.

Second system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. The tempo marking 'Tempo I.' is centered above the staff. A 'rit.' (ritardando) marking is above the first measure.

Third system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. The system concludes with a 'rit.' (ritardando) marking above the final measure.

Fourth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. The tempo marking 'a tempo.' is centered above the staff.

Fifth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. A 'mf' (mezzo-forte) dynamic marking is present in the middle of the system.

Sixth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the upper staff consists of several phrases, some marked with fingerings (e.g., 3 2 1 3, 2, 1 4, 1 4 3 2 1 4 3 1, 3). The bass line in the lower staff provides harmonic support with chords and single notes, including fingerings like 1 2, 1 5, 2 3, 3, 1 2, 2, and 2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff at various intervals. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing in the second and fourth measures of the upper staff.

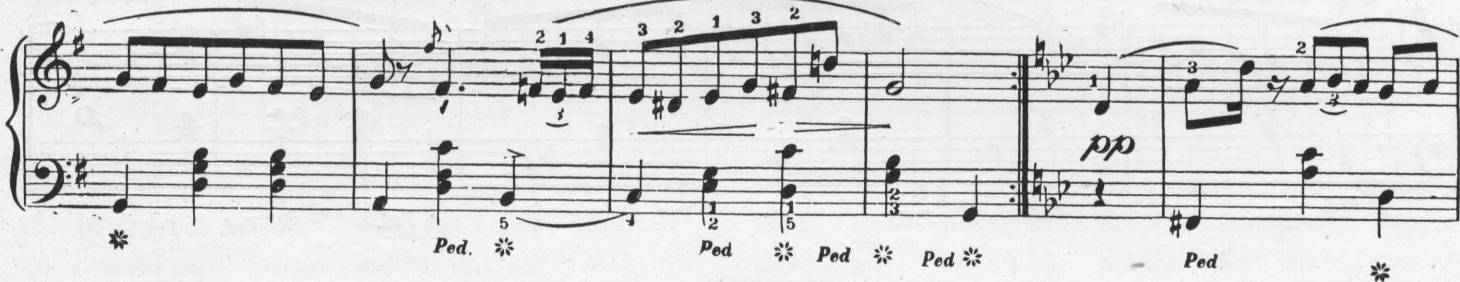
[illegible][illegible][illegible][illegible]



First system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 3, 5, 1, 3, 5, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4. Dynamics: *mf*. Pedal markings: Ped. * Ped. * Ped. * Ped. *



Second system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 3, 2, 1, 4, 4, 5, 1, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 5, 1, 2, 3, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4. Dynamics: *mf*. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. *



Third system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 2, 1, 4, 3, 2, 1, 3, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 5, 4, 1, 2, 1, 5, 1, 2, 3, 1, 2, 5, 1, 2, 4. Dynamics: *pp*. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. *



Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 2, 1, 4, 3, 2, 1, 3, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 5, 1, 2, 3, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4. Dynamics: *pp*. Pedal markings: Ped. * Ped. * Ped. * Ped. *



Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 2, 1, 4, 3, 2, 1, 3, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 5, 1, 2, 3, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4. Dynamics: *a tempo.*, *pp*. Pedal markings: Ped. * Ped. * Ped. * Ped. *



Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 4, 3, 2, 2, 3, 4, 3, 2, 1, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 5, 1, 2, 3, 1, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 4. Dynamics: *mf*. Pedal markings: * Ped. * Ped. * Ped. * Ped. *

anima.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 1, 1, 5, 4 5, 2, 1. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. A large slur covers the first four measures.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 1, 2, 3, 4, 2. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. A large slur covers the first four measures.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 1, 5, 1 5, 2, 1, 3, 2, 1, 1, 2. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. A large slur covers the first four measures. The word "rit." is written above the fifth measure, and "Tempo I." is written above the sixth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 1, 1, 4, 3, 2, 2, 3, 2, 1, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. A large slur covers the first four measures.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 4, 3, 2, 3, 2, 1, 3, 2, 1, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *. A large slur covers the first four measures. The word "rit." is written above the fifth measure, and "a tempo." is written above the sixth measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 4, 3, 2, 2, 3, 2, 4, 3, 2, 2, 4, 3, 2, 1, 1, 1, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. A large slur covers the first four measures. The word "f" is written above the eighth measure.

ONWARD DARLING!

3

(AUF, ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. ♩ - 100.

2. Hei, wie geht es flink und glatt,
1. Ab - schied schlägt die Glo - cke schon,

1. Hark, the clock! It sounds de - part!
2. Hey, how firm their seats re - mains,

The first system of the musical score is in 3/4 time, marked Moderato. It features a treble and bass staff for piano accompaniment and a vocal line. The piano part includes fingerings (5, 3, 1, 5, 4, 1, 5, 4, 2) and a dynamic marking of *p*. The vocal line has two parts: a first part (1) and a second part (2).

2. Wo das Glück die Zü - gel hat!
1. Drau - ssen klingt der Schel - len Ton,

Frost und Sturm und Blüth' und Mai Sie
Rap - pe stampft in Schnee und Eis; Des

1. Mer - ry sleigh - bells spright - ly start;
2. When For - tu - na guides the reins!

The second system continues the musical score. The piano accompaniment includes fingerings (5, 4, 2, 5, 3, 1, 5, 4, 2, 5, 3, 1, 5, 4, 2, 5, 3, 1). The vocal line has two parts: a first part (1) and a second part (2).

2. zie - hen wie im Traum vor - bei;
1. Him - mels Flo - cken tau - meln leis,

Hier ein Hü - gel, Kreu - ze dort,
Her - ze pocht und Au - ge glänzt,

1. great im - pa - tience paws the snow.
2. pass like emp - ty dreams a - way.

The third system continues the musical score. The piano accompaniment includes fingerings (4, 2, 1, 5, 3, 1, 5, 4, 2, 5, 3, 1, 5, 4, 2, 5, 3, 1). The vocal line has two parts: a first part (1) and a second part (2).

1456-5

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2. Fal - be Blät - ter rau - schen fort, Hin - ten..... dehnt sich gött - lich hold Er -
 1. Stir - ne..... strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles do thy locks ca - ress; Pro - mise of a pa - ra - dise Is
 2. With - er'd..... leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter gehts in schnel - lem Trab
 1. auf; mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy..... gait,

2. Hü - gel - an und steil berg..... ab, O - ben lags wie Son - nen - schein. Der
 1. Ragt ein Kirch - lein schlicht und..... klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a..... bove. There will this our pil - grim - age At -
 2. Down, the steps ac - cel - er - ate. On the top a crown of..... light, Be -

2. Wir la - chen..... dich ver - ei - nigt aus

1. Wir la - chen..... glück - lich ich und du

1. But you and..... I we laugh at him;

2. But you and..... I we laugh at him.

*Pod. * Pod. **

2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns - her. Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie

1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And

2. drück das Al - ter oft schon schwer,

1. spie - lend sprach das "Ja" der Mund

Schmie - gen wir uns Herz an Herz Und

Setz' dich, sprachst du zu mir fein; Jetzt

1. we are wed - ded one to day. On - ward dar - ling side by side, A

2. age bring to us many a loss; Hearts so true we fear no foe. And

2. la - chen ü - ber Noth und Schmerz.
 1. gehts ins Le - ben frisch hin - ein.

Tra la
 " "

tra la Wir
 " " Es

1. long the path of life we glide. Tra la tra la A -
 2. laugh at grief and laugh at woe. " " " " And

2. Schmie-gen eng ans Herz ans Herz Wir 1.
 1. gehts ins Le - ben frisch hin - ein In's Le - ben frisch hin - ein

1. long the....path of life we glide. A - long the path we glide.
 2. laugh at.....grief and laugh at woe. And

2.
 schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

2.

MAZURKA.

№ 1.

T. L. Rickaby. Op.8.

Allegretto. - 126.

Allegretto. ♩ = 126.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 126 beats per minute. The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings (f, pp, mf, p). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a double bar line and a key signature change to B-flat major.

5

mf

Ped. *

p

Ped. *

f

Ped. *

Ped. *

p

Ped. *

accel. - e - cres.

rit.

f

34 - 2

Ped. *

VALENCIA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. No 4.

Allegro comodo. ♩ 112.

Secondo.

The musical score for 'Valencia' is written for piano and bass. It begins with a tempo marking of 'Allegro comodo' and a metronome indication of 112 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system includes a 'marcato' marking and a 'l.h.' (left hand) instruction. The third system features a 'p' (piano) dynamic followed by a 'ff' (fortissimo) section. The fourth system continues with 'ff' and includes a 'rit.' (ritardando) marking. The fifth system concludes with 'marcato assai', a forte (f) dynamic, and a 'Fine' marking. Pedal points are indicated throughout the piece with 'Ped.' and asterisks. A note at the bottom left states: '18 N.B. The P's signify Ped.'.

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1402-4

3

SPANISCHER TANZ.

Moritz Moszkowski. Op. 12. N° 4.

Primo.

N. B. The *P*s signify *Ped.*

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The music is characterized by dense chordal textures and melodic lines. Pedal points are indicated by "Ped." and asterisks. Dynamics include *f*, *ff*, *sfz*, *cres.*, *risoluto.*, and *ff*. Fingering numbers are present throughout. The score ends with a repeat instruction.

PROFESSIONAL CARDS

Primo.

5

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a triplet of eighth notes in the right hand, marked with a forte (*f*) dynamic. The second system continues the melodic line with various fingerings and a piano (*Ped.*) marking. The third system introduces a fortissimo (*ff*) dynamic and a sforzando (*sfz*) marking, with a repeat sign and a first ending bracket. The fourth system continues the fortissimo passage with complex chordal textures and a second ending bracket. The fifth system shows a transition with a piano (*Ped.*) marking and a first ending bracket. The sixth system concludes with a fortissimo (*ff*) dynamic and a 'risoluto.' (resolved) instruction. Throughout the score, numerous fingerings are indicated by numbers 1-5, and pedaling is marked with 'Ped.' and asterisks (*). The piece ends with a final chord marked 'Fin.'.

1402-4

Repeat from the beginning to Fine.

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THE GERMANIA THEATER.

St. Louis, in common with other American cities having a large population of German extraction, boasts the possession this year of a German theater. Its managers will allow, for the sake of argument, that New York, Chicago, Milwaukee and St. Louis have also the saving grace—in art matters—of a large German population, and they are inclined, as a matter of further concession, that Cincinnati can also, without violence to facts, be considered in that relation. But Messrs. George Heinemann and Ferdinand Welb, the Nestors of Western German dramatic art, are disposed to assume that the Germania Theater at Fourteenth and Locust Streets, in St. Louis, is at present the best equipped German theater in the United States; and, if the praises of the English press are any standard of measurement of importance, there is no gainsaying the fact that the Germania stock company has gained for itself a most enviable place in the esteem of that large and growing theater clientele in the city of St. Louis that knows where to spend its evenings when the attraction is of commanding importance and the prices are right.

It has been said of the Germania Theater that it moves in the forefront of the culture of the Mississippi Valley. It is certain that no theatrical organization has so impressed the non-German part of the St. Louis population. The support accorded the Heinemann-Welb aggregation of histrionic talent on the part of that thoughtful portion of the people of St. Louis who understand that the addition of any language to one's lingual stock and store is an advantage that cannot be measured by

ordinary standards, has been instantaneous. After many years of pioneer-work in this particular, Messrs. Heinemann & Welb are at last at the point whence they can discern a realizing sense on the part of their casual supporters that their endeavor has reached the moment of fruition—when they can at last honestly say that they have taught the amusement-loving people of St. Louis that German dramatic literature and German dramatic art rank as high as any other now at the disposal of the theater-going public, and that to ignore the same is to forego one of the choicest pleasures imaginable.

The company, consisting of Messrs. Rudolph, Horsky, Johannes Paulson, Adolph Teleky, George Heinemann, Ferdinand Welb, Gustav Hilmer, Oscar Hahn, A. Schliephack, Wilhelm Geiser, and Mesdames Leona Bergere, Luli Euler, Victoria Welb-Markham, Grethe Maertens, Alice Jackmann, Lili Altmann, Margarethe Neumann, Bertha Mesch, Marie Kliin, and many others, is a thoroughly representative organization in every particular, and the Germania Theater building is the completest in the city of St. Louis. The house, from stage to foyer, is modern throughout, and the uses to which it is put by other than German companies is the best proof of the correctness of this assertion.

The repertoire of the company embraces the best tragedies, comedies and folk-plays on the German boards, and the connections in Europe entered into by the management insure an uninterrupted succession of standard novelties.

In a word, the Germania Theater is the home of the higher culture of St. Louis, and it is the best endeavor of the present management to make it increasingly so.—RICHARD SPAMER.

POL PLANCON is one of the most famous singers now on the stage, and he owes much of his success to his having followed this bit of advice which Guonod once gave him: "Singers too often forget what they are singing about. Forget that you have a voice, speak your words, and think of what you are singing, and the voice will come with the expression of the words." In a recent talk with Mr. William Armstrong, Placon remarked: "In studying a song, I always begin with the words, getting the sense of them thoroughly fixed in my mind. The picture must be painted in the imagination before you can paint it in tone. Then I sing the music over, and later both music and words, thoughtfully working at each separate phrase until it is finished in a way that I feel I cannot improve upon."

THE Verdi monument to be erected in Milan will cost about \$100,000, a large part of which has already been collected. Rome and Busseto are also to have Verdi monuments, and a humble memorial to the great composer was erected a few weeks ago in the Italian summer resort, Montecatini, where he used to spend the warm months. Henry L. Mason, of Boston, is taking an active interest toward erecting a Verdi monument in this country.

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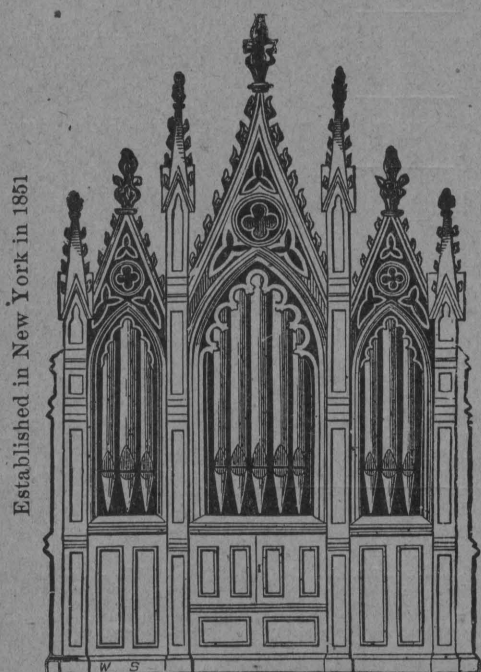
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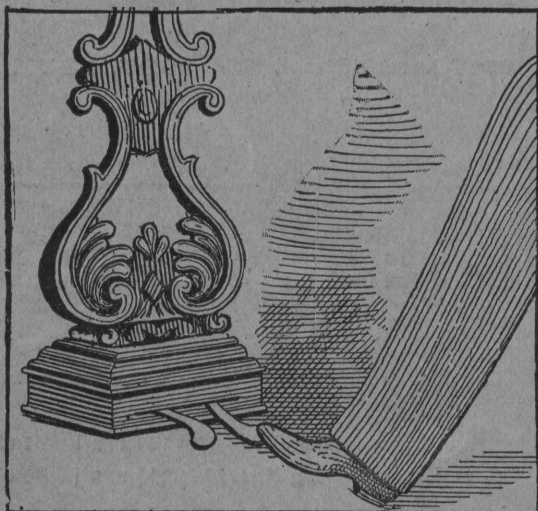
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